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OLD MASTERS
XIX CENTURY PAINTINGS
AND MODERN WORKS

Property of

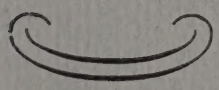
S. DEDEKAM JUELL

A NEW YORK PRIVATE COLLECTOR

By Direction of

BARRON, RICE AND ROCKMORE, *Attorneys*

AND OF OTHER OWNERS



Public Auction Sale February 19 *at* 8 *p. m.*

PARKE-BERNET GALLERIES · INC
30 *East* 57 *Street*
NEW YORK
1948

NYM402-P1412

SALE NUMBER 934

EXHIBITION FROM SATURDAY, FEBRUARY 14, TO TIME OF SALE

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OLD MASTERS XIX CENTURY AND MODERN PAINTINGS

Including Works by

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Property of

S. DEDEKAM JUELL

Oslo, Norway

A NEW YORK PRIVATE COLLECTOR

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BARRON, RICE & ROCKMORE, *Attorneys*

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Public Auction Sale

February 19 at 8 p.m.

PARKE-BERNET GALLERIES · INC

NEW YORK 22 · 1948

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EVENING SESSION

Thursday, February 19, 1948, at 8 p.m.

CATALOGUE NUMBERS 1 TO 107 INCLUSIVE

FLEMISH SCHOOL — XVII CENTURY

1. *LANDSCAPE WITH FIGURES.* Rolling green landscape beneath a cumulus sky, with two figures on the shore of a lake in the middle distance, other rustics and an equestrian figure traveling a road which leads into the foreground. (*Juell*) *Panel:* 10 *x* 13 *inches*

Collection of Jens Thiis, Director of the National Gallery, Oslo

ABRAHAM STORCK — DUTCH: 1635-1710

2. *HARBOR SCENE.* A broad quay bordering the fortifications and entrance gate of an old castle. Figures in colorful costumes are conversing, and loading and unloading boats, some surrounding a fountain at the left. In the distance is a square-rigged ship flying the Dutch flag. Signed on stone slab in foreground A. STORCK *fecit.* (*Juell*) 15 *x* 19 *inches*

Collection Eyde, Warsaw

Collection of H. Tangvald, Oslo

GEORGE MORLAND — BRITISH: 1763-1804

3. *AT THE GATE.* A young woman in white gown with leghorn bonnet, seated, holding a basket of berries on her lap. Accompanying her are two children, the smaller one wearing scarlet slippers. At the left a sheep is seen behind the rail-fence, standing in the shade of a tree. (*Aufhauser*) 10½ *x* 13½ *inches*

JACOPO DA PONTE BASSANO (After)

PROBABLY SPANISH: EARLY XVII CENTURY

4. *THE VISION OF ABRAHAM.* Abraham in yellow and scarlet costume seated at the left surrounded by cattle, sheep and a dog, with a vision descending from the sky above. At the right, a woman and a man are bending over various utensils near a packhorse. Landscape background with a shepherd and sheep. (*Juell*) 14¾ *x* 21½ *inches*

Collection Skybak, Madrid

Collection of H. Holst Halvorsen, Oslo

[NUMBER 5]

MICHAEL J. SPEER — GERMAN: 1700-1762

5. *TAVERN SCENE and A MUSICALE: PAIR PAINTINGS.* [A] An interior with a cavalier in plumed hat, and a rustic in scarlet and white costume seated at a table, the former conversing with a woman standing behind him, the latter reading to a smiling boy standing at his side; in the foreground is a dog. [B.] An old man with spectacles playing a cello, a barefooted boy singing, and a rustic playing a violin reading from the music held by the child. Between them is a table and a sleeping cat. Signed on table with initials M. J. S., and dated 1751 (*Juell*) *Cradled panel:* 12½ x 16¾ *inches*
Collection of Jens Thiis, Director of the National Gallery, Oslo

[See illustration]

[NUMBER 6]

CLAES NICOLAS DIRKSZ VAN DER HECK

DUTCH: D. CIRCA 1648

6. *DIANA AND ACTAEON IN A LANDSCAPE.* Green landscape, with a distant view of a wide plain and castles surmounting low hills. In the foreground, Diana and her nymphs are bathing in a fountain pool at the left, surprised by Actaeon whom the Goddess transforms into a stag. At the right, hounds are attacking a stag. Signed at lower right C. HECK, *fecit.* (*Juell*)

Panel: 11¾ *x* 17 *inches*

Collection of Sir Charles Dilke, London
Collection Seiersted-Bodker, Oslo

[See illustration]

SAMUEL VAN HOOGSTRATEN

DUTCH: 1627-1678

7. *PORTRAIT OF A SCHOLAR.* Bust-length portrait of a bearded man in brown doublet, wearing a black soft crowned hat, seated leaning both arms on a table and resting his cheek against the left hand. Before him are open volumes. (*Juell*)

Panel: 9½ *x* 8 *inches*

Collection of the Consul General Holmbo, Troms, Norway

[NUMBER 8]

JAN GOSSAERT (MABUSE) (Follower of)

FLEMISH: XVI CENTURY

8. *MADONNA AND CHILD.* Half-length figure of the Madonna, wearing a peacock blue gown and crimson hooded mantle, offering her breast to the nude Child lying on a parapet in the foreground, resting on a cushion and a white cloth. (*Juell*) *Panel:* 8½ *x* 6½ *inches*

Collection Skybak, Madrid

Collection of H. Holst Halvorsen, Oslo

[See illustration]

THOMAS COUTURE — FRENCH: 1815-1879

9. *LE FAUCONNIER*. Depicting a young boy in black velvet suit with white falling ruff and white cuffs, standing to half right leaning against a balustrade on an open terrace, a falcon perched on his gloved left hand. Signed at lower left with initials T. C. (*N. Y. Private Collector*) — *8 x 6 inches*

Note: A sketch for the famous painting by Couture originally in the collection of M. Faure, the actor; see Camille Mauclair, *Thomas Couture*, 1932, plate opp. p. 24. A drawing was owned by M. Barbedienne in Paris in 1891; and a woodcut taken from it was reproduced in Luetzow, *Zeitschrift für Bildende Kunst* in 1881.

KARL HEINISCH — BAVARIAN: FL. 1900

10. *THE HARVEST*. A golden wheat field with peasants binding sheaves of hay, others in a haywagon drawn by a team of oxen. Green woods enclose the field in the distance. Signed at lower left HEINISCH, and dated *München*, 1900. (*N. J. Private Collector*) — *Panel: 7 x 10¾ inches*

ALBERTO PASINI — ITALIAN: 1826-1899

11. *THE SENTINEL*. A Moroccan armed with a rifle and dagger, stands before the arched entrance to a barracks, holding the reins of his horse. Signed at lower right A. PASINI. (*N. Y. Private Collector*)

Panel: 9 x 7½ inches

ETIENNE PROSPER BERNE-BELLECOUR — FRENCH: 1838-1910

12. *FRENCH CAVALRYMAN*. A cavalryman, in shirt sleeves, sitting on the grass outside a barracks, polishing the sheath of his sword. Signed at lower right E. BERNE-BELLECOUR, and dated 1878. (*N. Y. Private Collector*)

Panel: 8½ x 13½ inches

ROSA BONHEUR — FRENCH: 1822-1899

13. *GRAZING SHEEP*. Sheep and lambs, one recumbent, grazing on a steep green hillside. A glimpse of blue sky at upper left. Signed at lower right ROSA BONHEUR. (*N. Y. Private Collector*) — *11 x 12¾ inches*

Vente Rosa Bonheur, Paris, 1900

THOMAS SULLY — AMERICAN: 1783-1872

100

14. *GIRL AND SHELL.* Depicting a fair-haired young girl, looking towards the observer, tilting her head slightly and holding a conch shell to her ear; dressed in a white frock with gold necklace. Shaded blue and brown background. (*Mass. Private Collector*) — *10 x 12 inches*

Note: As recorded by Biddle and Fielding (*v. i.*), the above is a copy of no. 2289 in the Register; begun April 7, 1871, and finished May 9, 1871.

Painted in 1871

From the Thomas Sully Estate Sale, Philadelphia, 1872

Described in Edward Biddle and Mantle Fielding, *The Life and Works of Thomas Sully,* 1921, p. 357, no. 2290

JOHN MARIN — AMERICAN: B. 1875

125

15. *HUDSON RIVER VALLEY.* View of rolling country, with a purple and green hill in the distance, the foreground grown with green, yellow and blue-green shrubbery. Signed at lower right MARIN, and dated '11. (*N. Y. Private Collector*) — *Watercolor:* 16 *x* 13½ *inches*

Note: Authenticated by Dr Alfred Stieglitz on a label of "An American Place" pasted on the reverse.

From "An American Place", New York

Collection of Julian Zirinsky, New York

ROSA BONHEUR — FRENCH: 1822-1899

75

16. *SHEEP.* Sketches of black and brown sheep grazing in a green field. Signed at lower right ROSA BONHEUR. Inscribed on back of stretcher: *Etude peint dans les Pyrenées.* (*N. Y. Private Collector*) — 13 *x* 10½ *inches*

Vente Rosa Bonheur, Paris, 1900

ROSA BONHEUR — FRENCH: 1822-1899

225

17. *TIGER.* A tiger standing in a landscape before rushes growing on the shore of a blue sea glimpsed in the distance. Signed at lower right ROSA BONHEUR. (*N. Y. Private Collector*) — *Watercolor:* 12 *x* 17¾ *inches*

Vente Rosa Bonheur, Paris, 1900

ETIENNE PROSPER BERNE-BELLECOUR — FRENCH: 1838-1910

18. *LA SENTINEL.* A French cavalryman in scarlet and blue uniform with sword, standing in an open field in profile to the right, filling a clay pipe. Autumn landscape in the background. Signed at lower right E. BERNE-BELLECOUR, and dated 1877. (*N. Y. Private Collector*)

Panel: 13¼ *x* 8½ *inches*

[NUMBER 19]

350-

JEAN JACQUES HENNER FRENCH: 1829-1905

19. *TWO NUDES IN A LANDSCAPE.* Nude figures of young girls on the bank of a pool, one standing leaning against a wall, the other sitting on an embankment with her back to the observer. In the background, a green hillside beneath a brilliant blue sky. Signed at lower left J. J. HENNER. On the reverse is a sketch of a mounted figure in a landscape approached by a beggar. Inscribed *A son ami J. Claretie, hommage affectueux, J. J. Henner.* (*N. Y. Private Collector*) *Panel:* 10¾ *x* 8¼ *inches*

From the Galerie Georges Petit, Paris

[See illustration]

SCANDINAVIAN SCHOOL — DATED 1815

75

20. *THE LESSON.* A young woman in striped mauve dress with blue kerchief, is seated at a table before an open window, reading a lesson to a flaxen-haired child standing with his back to the observer. At the left, a visitor looks on, dressed in a cream white Empire gown with flowered bonnet. A view of summer landscape is seen through the window. Signed at lower left with initials C. A., and dated 1815. (*Mass. Private Collector*)

Panel: 12½ *x* 10½ *inches*

EUGENE GALIEN-LALOUE — FRENCH: XIX CENTURY

200

21. *PLACE DU CHATELET, PARIS.* The busy square animated with figures, before the *Fontaine de la Victoire* seen at the left. The buildings and kiosks begin to show lights in the twilight dusk. The bare branches of the trees screen the buildings in the background. Signed at lower right E. GALIEN-LALOUE. (*N. Y. Private Collector*)

Watercolor: 7¾ *x* 15 *inches*

EUGENE GALIEN-LALOUE — FRENCH: XIX CENTURY

275

22. *PLACE DE LA REPUBLIQUE, PARIS.* Figures strolling through the park in the foreground, before a view of the square centred by the bronze statue of the Republic. The lighted windows of shops surround the square. Signed at lower left E. GALIEN-LALOUE. (*N. Y. Private Collector*)

Watercolor: 8¼ *x* 13½ *inches*

EUGENE GALIEN-LALOUE — FRENCH: XIX CENTURY

500

23. *PARIS SNOW SCENES: PAIR WATERCOLOR PAINTINGS.* [A.] Place de Clichy at evening with cars and women pushing flower carts on the snow-covered street, the pavements with pedestrians walking before the lighted windows of shops. [B.] The Renaissance church of S. Eustache rising before a twilight sky, with figures animating the broad avenue below. Both signed at lower left E. GALIEN-LALOUE. (*N. Y. Private Collector*)

Watercolor: 8 *x* 13 *inches*

LEON AUGUSTIN L'HERMITTE — FRENCH: 1844-1925

150

24. *THE HAYFIELD.* A golden field with haystacks reflecting the light of a late afternoon sun, bordered by trees and a white house in the middle distance. Clear summer sky. Signed at lower right L. L'HERMITTE. (*N. Y. Private Collector*)

Pastel: 12½ *x* 17½ *inches*

[NUMBER 25]

300-

JEAN CHARLES CAZIN — FRENCH: 1841-1901

25. *LES JARDINIERS*. Three women working in a truck garden, the rows of planting extending in perspective towards a picturesque group of cottages with tile roofs and smoking chimneys. At the right are sheaves of hay in a golden hayfield. Signed at lower right J. C. CAZIN. (*N. Y. Private Collector*)

14 *x* 22 inches

[See illustration]

120--

JULES DUPRE — FRENCH: 1811-1889

25A. *TWILIGHT LANDSCAPE*. View of green meadows with a shallow pond in the foreground bordered by a bending tree; cattle are wading and drinking in the water. Blue sky with rolling clouds. Signed at lower left J. DUPRÉ.

13¼ *x* 16¼ *inches*

From the Schneider-Gabriel Galleries, New York

[NUMBER 26]

300. JULIEN DUPRE — FRENCH: 1851-1910

26. *THE HARVEST*. A peasant girl in brown costume with blue apron and mauve kerchief tied about her head, is raking hay in the foreground of a reaped field. In the background, other laborers are loading a haywagon drawn by oxen. Signed at lower right JULIEN DUPRÉ. (*N. Y. Private Collector*)

18 *x* 15 *inches*

[See illustration]

[NUMBER 27]

JEAN JACQUES HENNER — FRENCH: 1829-1905

27. *IDEAL HEAD*. Bust-length portrait of a young girl in profile to the left, wearing a scarlet kerchief tied about her head, dressed in an oval-necked brown gown. Peacock blue background. Signed at lower left J. J. HENNER. (*N. Y. Private Collector*) *Panel:* 12½ *x* 8½ *inches*

From the Galerie Georges Petit, Paris

[See illustration]

[NUMBER 28]

JULIEN DUPRE — FRENCH: 1851-1910

28. *THE WATERING TROUGH*. A white and a brown cow drinking from circular tubs placed in the foreground of a green field. A girl in wine red and blue peasant costume stands at the left pouring water from a pail. A cottage with red roof, surrounded by woods, is seen in the background at the left. At the right, open fields beneath a cloudy gray sky. Signed at lower right JULIEN DUPRÉ. (*McCloud*) 15 *x* 22 *inches*

300-

[See illustration]

FERDINAND VICTOR LEON ROYBET — FRENCH: 1840-1920

29. *PORTRAIT OF A GENTLEMAN*. Three-quarter-length figure to the left, in black doublet and coat with broad-brimmed felt hat and white falling ruff. He is seated at a table covered with a Turkish carpet; beside him is a globe, and he holds a document in his right hand. Signed at upper right F. ROYBET. (*N. Y. Private Collector*) *Panel:* 16 *x* 12½ *inches*

100-

From the Galerie Georges Petit, Paris

[NUMBER 30]

1500

ETIENNE PROSPER BERNE-BELLECOUR FRENCH: 1838-1910

30. *LE COUP DE CANON.* French soldiers of the Franco-Prussian war standing in a dugout beside a cannon emplacement, looking over the wall after a cannon shot. Gray sky lightening at the horizon. Signed at lower right E. BERNE-BELLECOUR, and dated 1872. (*N. Y. Private Collector*)

23 *x* 39 *inches*

Exhibition of Naval and Military Works, The Guildhall, London, 1915
Exhibited at the City of Manchester Art Gallery, Manchester, 1915

[See illustration]

125

KARL DAUBIGNY FRENCH: 1846-1886

31. *RIVER SCENE.* A winding river flowing into the foreground, bordered by a sloping green shore at the right where a woman is seen walking. In the distance are the houses and white church of a hamlet at the foot of a low hill. Brilliant summer sky. Signed at lower right KARL DAUBIGNY, and dated 1874. (*Mass. Private Collector*) *Panel:* 15¼ *x* 27 *inches*

[NUMBER 32]

CHARLES EMILE JACQUE — FRENCH: 1813-1894

32. *SHEPHERDESS AND GRAZING FLOCK*. Brilliant deep blue sky with floating cumulus clouds silhouetting trees growing in the foreground where a shepherdess in blue skirt is seen resting. Surrounding her is a flock of grazing sheep and a sheep dog. Signed at lower right CH. JACQUE. (*Juell*)

Cradled panel: 14¾ *x* 18 *inches*

Collection of Admiral Cecil Sandford, London

[See illustration]

ETIENNE PROSPER BERNE-BELLECOUR — FRENCH: 1838-1910

33. *CHASSEURS*. A scene from the Franco-Prussian war, with four *chasseurs* gathered in the foreground, one seated on a boulder at the left drinking from a canteen; behind him are the tents of an encampment. Hilly landscape in the background, beneath a luminous dawn sky. Signed at lower left E. BERNE-BELLECOUR, and dated 1892. (*N. Y. Private Collector*)

Cradled panel: 21¼ *x* 29½ *inches*

[NUMBER 34]

JULES DUPRE — FRENCH: 1811-1889

34. *LANDSCAPE AND CATTLE.* Cattle grazing on the bank of a stream which flows across the foreground. Tall trees in russet foliage border the shore, screening a sky of nimbus clouds. A woman in a red shawl is seen at the left under cover of the trees. Signed at lower left JULES DUPRÉ. (*Juell*)

21½ x 25½ inches

Collection of Admiral Cecil Sandford, London

[See illustration]

CLAUDE LORRAINE (School of) — FRENCH: 1600-1682

35. *SUNSET: LANDSCAPE WITH FIGURES.* View of a river valley with an arched bridge crossing the blue water of the river in the middle distance and leading to a castle on the right shore. Trees growing in the foreground frame the view, with figures of fishermen appearing along the banks of the river. (*Juell*)

22 x 28 inches

Collection of Sir Charles Seaming, Esq., London

Collection Seiersted-Bodker, Oslo

[NUMBER 36]

NICOLAS ANTOINE TAUNAY (Attributed to)

FRENCH: 1755-1830

100

36. *PORTRAIT PRESUMED TO BE OF LADY HAMILTON DANCING.* A young woman in classic white gown with a garland of grapevines, and holding a tambourine, is dancing in the foreground of a landscape. In the background, other maidens on a greensward dancing with cymbals, a triangle and tambourine, before a Greek temple. (*Robbins*) 24 *x* 19 *inches*

From Georges Aubry, Paris

Exhibition, La Danse dans la Peinture et la Sculpture, Paris, 1933, no. 24

[See illustration]

ANGELICA KAUFFMAN, R.A. SWISS: 1741-1807

37. *HECTOR LEAVING ANDROMACHE.* Andromache in white robe, standing at the left at the foot of a flight of steps, followed by four attendants bearing cymbals and a triangle. Hector stands at centre in crimson mantle praying to the Gods, with his generals in armor standing behind him, and his son carrying his helmet. (*Juell*) 19½ *x* 25 *inches*

Collection of Dr Giacomo de Nicóla, Director of the Bargello Museum, Florence

GASPARD DUGHET (POUSSIN) (Attributed to)

FRENCH: 1613-1675

38. *LANDSCAPE WITH FIGURES.* The ruins of a villa on a hilly shore surrounded by trees in summer foliage and overlooking a cove at the right. Half-nude figures are conversing and fishing on the bank in the foreground, others are seen on the water in small skiffs. A vista extends at the right with blue mountains in the distance, beneath a luminous sky. (*Juell*)

24¼ *x* 33½ *inches*

Collection of the Marquess of Lothian, Newbattle, Dalkeith, Scotland

Collection Seiersted-Bodker, Oslo

FRENCH SCHOOL XVIII CENTURY

39. *BALLAD SINGERS and A TRAVELING DENTIST: PAIR PAINTINGS* [A.] Village scene with children and villagers surrounding a group of ballad singers carrying a banner with the illustrated stories of their songs to which one figure in cavalier's costume is pointing. [B.] A dentist standing upon a platform announcing his cures, with a man operating upon a patient in the background. In the foreground are children and a monkey cart. (*Juell*)

14½ *x* 18½ *inches*

Collection of Jens Thiis, Director of the National Gallery, Oslo

DANISH SCHOOL XVII CENTURY

40. *PORTRAIT OF A LADY.* Half-length figure to half right, of a young woman with light hair dressed in curls; wearing a gray satin gown with low oval neck and sky blue scarf. Shaded brown background. (*Juell*)

30 *x* 25 *inches*

Collection of Lord Athlone, London

Collection of Conrad Mohr, Bergen, Norway

Collection Seiersted-Bodker, Oslo

[NUMBER 42]

HENRI PIERRE DANLOUX — FRENCH: 1753-1809

42. *LA COMTESSE HORTENSE DE LA MINET.* Three-quarter-length figure to half right, looking towards the observer; portraying a young woman with powdered hair dressed with a blue bandeau; wearing a black and white gown trimmed with black lace and fur. Gray-green background, with a hedge of foliage at the lower right. (*Robbins*) 30 *x* 25 *inches*

Note: Another version of this portrait, representing the same sitter, by Danloux, was included in the exhibition, *L'Art Français au XVIIIme Siècle,* held in Copenhagen in 1935 (no. 44). Variations in the hair arrangement, the expression and angle of the face, and also in the background are particularly noticeable.

Collection of W. Behrens, Esq., London

Exposition de Portraits de 1400 à 1900, Paris, 1936, no. 53

[See illustration]

[NUMBER 43]

HYACINTHE RIGAUD — FRENCH: 1659-1743

43. *LOUIS PHELYPEAUX DE PONCHARTRAIN, CHANCELIER DE FRANCE.* Half-length figure looking to half left, of a nobleman wearing a high-peaked powdered periwig, fawn satin coat with lace cravat, and a gray cloak lined with gold brocade. Brown background. (*Robbins*)

31½ *x* 25¼ *inches*

From Boussod Valadon et Cie, Paris

[See illustration]

[NUMBER 44]

ROSALBA CARRIERA — ITALIAN: 1675-1757

1300-

44. *PORTRAIT OF A LADY*. Half-length figure of a young woman with fair hair dressed with a flowering laurel wreath, wearing a shell pink gown and mazarine blue scarf, and holding a sceptre and a leather-bound book in both hands. Sky blue background. (*Aufhauser*) *Pastel:* 25 *x* 20 *inches*

Note: The above and following pastel portraits formed part of a collection of ten pastels owned by Sir Robert Gresley, Bart. (*v. i.*) of Drakelowe Hall, Derbyshire. "English Homes" (1907) gives a history of Drakelowe in which they recount that: "Sir Robert Gresley is one of the oldest English Baronets, being the eleventh baronet, the title being granted in 1611. He is brother-in-law of the present Duke of Marlborough, and the property of Drakelowe has been in the possession of his direct ancestors for twenty-eight generations of his family".

[*Continued*

[NUMBER 45]

Number 44—*Concluded*]

Attention is drawn to the very beautiful hand-carved gilded frame of the period.

Companion to the following

Collection of Sir Robert Gresley, Bart., Drakelowe Hall, Derbyshire

From Basil Dighton, London, 1925

1300 —

[See illustration]

ROSALBA CARRIERA ITALIAN: 1675-1757

45. *PORTRAIT OF A LADY*. Half-length figure to half right of a young woman looking towards the observer, her dark hair dressed with jewels, and with a jewel strand crossing one shoulder ornamenting a blue and white decolleté gown. About her shoulders is a rose-lake scarf which she holds with the left hand. Sky blue background. (*Aufhauser*) *Pastel:* 25 *x* 20 *inches*

[*Continued*

Number 45—*Concluded*]

See note to the preceding companion portrait. With matching hand-carved frame of the period.

Companion to the preceding

Collection of Sir Robert Gresley, Bart, Drakelowe Hall, Derbyshire

From Basil Dighton, London, 1925

[See illustration on the preceding page]

HUBERT ROBERT — FRENCH: 1733-1808

46. *LES THERMES DE DIOCLETIEN.* A circular pool open to the sky, with a fountain playing at centre, surrounded by a peristyle of Doric columns and a vaulted circular ambulatory. Figures are grouped about the pool, with a dog in the foreground; other figures are seen above on an outdoor terrace, leaning over the balustrade looking down at the pool. Signed at lower left on a sculptured slab of stone, H. ROBERT *pinxit.* (*Robbins*) 30 *x* 36½ *inches*

3100

Note the fine hand-carved openwork frame of the period.

Collection of the Marquis de Langeac, Paris

Exhibited at the Salon, Paris, 1769

Exposition de l'Art Français aux XVIIIme Siècle, Copenhagen, 1935, no. 189

[See illustration]

[NUMBER 46]

JACQUES ANDRE JOSEPH CAMELOT AVED

FRENCH: 1702-1766

47. *MADAME CROISAT [CROZAT] QUI TRAVAILLE A LA TAPISSERIE.* Three-quarter-length figure of a woman in a gray gown trimmed with panels of gold embroidery and lace, with a white lace mobcap framing her face. She is seated in a crimson chair before a tapestry frame, holding spectacles and working on a green and scarlet floral design. In the background, a gray wall with pieces of porcelain on a mantelpiece at the left reflected in a mirror. (*Robbins*) 55 *x* 41½ *inches*

Note: Marie Marguerite Legendre, daughter of a court official, and sister of l'abbé Legendre, married, in June 1690, Antoine Crozat. They had one daughter, Marie Anne, Countess of Evreux, and three sons: the Marquis du Chatel, the Marquis de Mouy and the president of Thugny.

The above is one of three known replicas of the portrait in the Montpellier Museum which was shown at the Paris Salon in 1741 (no. 86) and acquired by the museum from the collection of the Marquis de Montcalm in 1839. The other replicas belonged to the Comtesse Aynard de Chabrillan and to the Comte de Florian. The former was exhibited at the Petit Palais in 1919, and was published by Marcel Fouquier, in *Les Grands Châteaux de France,* 1907, p. 61 (the Château de Thugny. Thugny belonged to one of Madame Crozat's sons, the president of Thugny).

The original portrait has been published by Maurice Tourneux in the Gazette des Beaux Arts (1896, vol. I, pp. 471-6) and by André Joubin, *Le Portrait de Mme Crozat, par Aved au Musée de Montpellier* (Gaz. de Beaux Arts, 1930, p. 424). See Georges Wildenstein, *v. infra.*

Collection Broca de La Groslet, Paris

See Georges Wildenstein, *Le Peintre Aved, Sa Vie et Son Oeuvre,* 1702-1766, 1922, vol. II, p. 50, illustrated opp. p. 50

[See illustration]

[NUMBER 47]

[NUMBER 48]

JOSEPH VERNET — FRENCH: 1712-1789

48. *MEDITERRANEAN HARBOR SCENE, AT SUNSET.* A bay bordered by mountains and by an old castle at the left. In the foreground are several figures of fishermen in blue and scarlet costumes, resting on a narrow neck of land, others in a fishing boat moored nearby. A square-rigged vessel and feluccas are seen upon the water. (*Hartigan*) 29 *x* 37 *inches*

[See illustration]

FRANCESCO ZUCCARELLI, R.A. — ITALIAN: 1701-1788

49. *RIVER LANDSCAPE WITH FIGURES.* View of a river valley with mountains in the distance and buildings on the far shore of the river. Two equestrian figures and travelers on foot follow a road leading from the foreground; in the middle distance a shepherd is seen driving his flock of sheep across the stream. (*Miranda*) 19½ *x* 30¾ *inches*

Collection of Sir Charles Holden White

From the Koetser Gallery, New York

FLEMISH SCHOOL — XVIII CENTURY

50. *STAG AND BEAR HUNTS: PAIR PAINTINGS.* [A.] Hounds attacking a stag on the bank of a stream, others pursuing two deer in the distance. [B.] Two bears fighting off a fierce attack by a pack of hounds, in the foreground of a landscape. (*Juell*) *27½ x 34 inches*

Collection Skybak, Madrid

HENDRIK VAN BALEN (Follower of) — FLEMISH: 1568-1625

51. *SUMMER.* Depicting the half-nude Ceres surrounded by putti and satyrs holding fruits and wheat, with various vegetables and fruits strewn across the ground in front of her. A monkey and other animals nibble at the vegetables in the foreground. In the distance at the left is a view of a town, and, at the right, harvesters in a half-reaped hayfield. (*Juell*) *16 x 23½ inches*

Collection of Lord Barrymore, Barburry Hall, England

Collection of Gustav Aspelin, Stockholm

Collection of H. Holst Halvorsen, Oslo

BRITISH SCHOOL — XVI CENTURY

52. *PORTRAIT OF A GENTLEMAN.* Waist-length figure to half left in Elizabethan costume with black fur-trimmed coat, showing the crimson sleeves of his doublet, and with a black flat cap; holding a quill pen in the right hand. Olive green background. *Cradled panel: 12½ x 9¾ inches*

SUABIAN SCHOOL — XV CENTURY

53. *S. NICHOLAS.* Three-quarter-length standing figure of the Saint in bishop's robes with mitre, holding a crozier and three gold balls. Incised gold background. (*Juell*) *Panel: 26¼ x 13-4/4 inches*

Collection of Dr Giacomo de Nicóla, Director of the Bargello Museum, Florence

SCHOOL OF NAVARRE — EARLY XVI CENTURY

54. *CHRIST BEARING THE CROSS and THE AGONY IN THE GARDEN: PAIR PAINTINGS.* [A.] Christ, in crimson robes, kneeling in prayer, surrounded by the sleeping apostles, with an angel appearing in the skies; in the background, Judas approaching with a bag of gold, followed by the Roman cohort. [B.] The Savior falling under the weight of the cross, driven on by the soldiers, with mounted figures following at the left. (*N. Y. Private Collector*) *Panel: 43 x 30½ inches*

Collection of Don Luis Ruiz, New York, 1926

Described in Chandler Rathfon Post, *A History of Spanish Painting,* vol. XII (now in preparation)

[NUMBER 55]

175

FRANCO-FLEMISH SCHOOL — XV CENTURY

55. *CHRIST GIVING BENEDICTION.* Half-length figure of the Savior in gray-blue robe, depicted facing the observer, with a halo encircling his head; both hands visible, the right hand raised giving benediction. (*Robbins*)

Panel: 9¾ *x* 7 *inches*

[See illustration]

[NUMBER 56]

350-

ANTWERP MASTER — CIRCA 1530

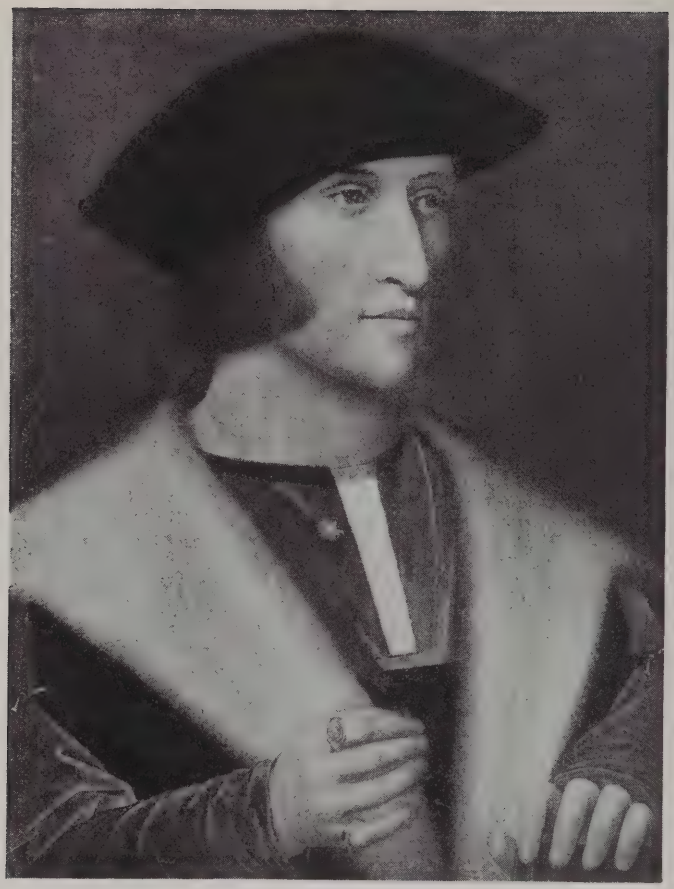
56. *ADAM AND EVE IN THE GARDEN.* Full-length figures of Adam and Eve standing at either side of the tree, the serpent depicted with a human face entwined in the upper branches. Eve offering the apple to Adam. Wooded background with a glimpse of sky at upper right.

Cradled panel: 45¼ *x* 35¾ *inches*

Note: This interesting painting of the Antwerp School is considered to be by a follower of Quentin Massys, very possibly the Master of the Mansi Magdalen.

Collection of Stanley Mortimer, Parke-Bernet Galleries, Inc, 1944

[See illustration]



[NUMBER 57]

ADRIAEN ISENBRANT — FLEMISH: C. 1485-1551

57. *PORTRAIT OF A MAN.* Bust-length figure to half right of a young man wearing a crimson doublet with white yoke, and black coat trimmed with fur, with black flat cap; holding a leaf in the right hand, the left hand resting on a book. Emerald green background. (*Robbins*)

Cradled panel: 14½ *x* 11 *inches*

Note: Accompanied by a MS authentication by Dr Max J. Friedländer, dated Berlin, January 30, 1938, stating: "The painting reproduced on the reverse is a characteristic work by Adriaen Isenbrant".

[See illustration]

[NUMBER 58]

LOUIS FINSONIUS — FLEMISH: 1580-1632

58. *L'HOMME AU LUTH*. Portraying a man in blue, white, black and brown costume, with brown flat cap trimmed with peacock blue and white plumes; seen at three-quarter-length to half right, playing a lute and singing, his eyes directed towards the observer. Brown background. (*Robbins*)

33 *x* 27 *inches*

[See illustration]

[NUMBER 59]

PIETER BREUGHEL, THE ELDER (Follower of)

FLEMISH: 1568-1625

59. *THE PEASANT DANCE.* An open square of a town bordered by low gabled houses, with a church in the distance. Figures of dancers and spectators fill the square, with a woman in gray and yellow gown and starched white cap, and a man in scarlet and black, running hand in hand towards the festivities across the right foreground. At the left is a bagpipe player and a youth with a jug of wine, and two children dancing. Behind them, peasants drinking surrounding a table before an inn. Slender trees are outlined before the sky. (*Stansbury*) *Cradled panel:* 23½ *x* 33½ *inches*

Note: Similar in composition to the famous painting by Pieter Breughel the Elder in the State Gallery, Vienna; reproduced in Max J. Friedländer, *Die Altniederlandische Malerei,* 1937, vol. XIV, pl. XLIII.

Believed by recent expert opinion to have been painted in the early part of the seventeenth century, somewhere between 1600 and 1630, probably about 1610.

[See illustration]

[NUMBER 60]

FLEMISH SCHOOL XVI CENTURY

60. *TAVERN SCENES: PAIR PAINTINGS.* Each with five figures depicted at half length including a man playing a *cornemuse.* One with card players and a youth embracing a girl; the other after *The Foiled Bride,* by Jan Van Hemessen. (*Juell*) *Cradled panel:* 30 *x* 40½ *and* 27½ *x* 38¾ *inches*
Collection of Jens Thiis, Director of the National Gallery, Oslo

[See illustration]

[NUMBER 61]

NICOLAES MAES — DUTCH: 1632-1693

250

61. *PORTRAIT OF A LADY*. At waist length, smiling and looking towards the observer; within a painted oval, in wine red velvet gown with lace berthe and saffron scarf, her light hair parted at centre and covered with a pointed transparent black coif. Crimson drapery in the background, with a glimpse of sky at the left. Signed at lower right MAES. (*Miranda*) 29¼ *x* 25¼ *inches*

Note: Accompanied by a MS certificate by Dr Gustav Gluck, dated Vienna, September 13, 1934 in which he describes the portrait as a superb characteristic work by Nicolaes Maes painted in the beginning of his late period.

Collection of Karl Wittgenstein, Vienna

Collection of John Bass, Parke-Bernet Galleries, Inc, 1945

[See illustration]

[NUMBER 62]

WILLEM VAN DER VLIET — DUTCH: 1584-1642

62. *PORTRAIT OF A LADY*. Portraying a young woman at half length to half left, wearing a black gown with gold-embroidered busk, her face framed by a goffered white ruff and lace-trimmed Dutch cap; holding coral red and white gloves in the right hand. Gray-green background. With escutcheon at upper right, and inscribed *Aetatis* 26, dated *A°* 1624. (*N. Y. Estate*)

Cradled panel: 32 *x* 26 *inches*

Companion to the following

Collection of Catholina Lambert, New York, 1912

[See illustration]

WILLEM VAN DER VLIET — DUTCH: 1584-1642

63. *PORTRAIT OF A GENTLEMAN.* Half-length figure to half right of a gentleman wearing a pointed beard and short cropped hair; dressed in a black satin doublet with goffered white ruff, and black cloak, the left hand visible holding a glove. With escutcheon at upper left and inscribed *Aetatis* 23, dated *A°* 1624. (*N. Y. Estate*) *Cradled panel:* 32 *x* 26 *inches*

Companion to the preceding

Collection of Catholina Lambert, New York, 1912

JAN JOSEPH HOREMANS — FLEMISH: 1682-1759

64. *TERRACE SCENES: PAIR PAINTINGS.* [A.] A group of ladies and gallants playing musical instruments, surrounding a table on an open terrace, with a spectator standing on a balcony behind them. [B.] A tiled veranda with a couple walking to the left, the woman looking towards a man in scarlet costume playing a flute. At the extreme left are two sportsmen and a dog. (*Juell*) 21 *x* 23¾ *inches*

Collection of A. Ringvold, Oslo

NICOLAS BERCHEM (Follower of) — DUTCH: 1620-1683

65. *LANDSCAPES WITH FIGURES AND CATTLE: PAIR PAINTINGS.* Verdant landscapes with views of mountains in the distance. In one a boy, driving cattle and sheep, is fording a shallow stream, followed by a girl mounted on a donkey; in the other, a cowherd is seated before a classic ruin, playing a flute, surrounded by his grazing herd. (*Juell*) 30½ *x* 25¼ *inches*

Collection Huitfeldt, Lisbon

JEAN LOUIS FORAIN — FRENCH: 1852-1931

66. *LE CHRIST ET LES PELERINS D'EMMAUS.* An open veranda with the Savior in white robes, seated at a table before a yellow column. Before him are the pilgrims, one seated with his pack suspended from the back of a green chair, another standing at his right. A third figure appears at the extreme right in profile. Green vines form a ceiling overhead; at the left is a view of blue sky. Signed at upper right FORAIN, and dated 1929. (*Bliss*)

21½ *x* 25½ *inches*

Note: Le Christ et les Pelerins d'Emmaus formed part of the Loan Collection Trust which was established by William Harvey, Esq., of Leeds in 1917, for the purpose of making available to galleries throughout the British Empire, a selected collection of pictures loaned by various private collectors in England.

From Arthur Tooth & Sons, London

Exhibited at the City of Manchester Art Gallery, Manchester

On loan at the National Gallery of Millbank (Tate Gallery), London

[See illustration]

[NUMBER 66]

[NUMBER 67]

JEAN FRANCOIS RAFFAELLI — FRENCH: 1850-1924

1300 67. *PORTE DE VANVES, PARIS.* View of the old fortifications of Paris with two women in pink and scarlet blouses seen crossing to the right. Signed wide square in the foreground. Pedestrians and carriages animate the street, with trees in spring foliage bordering a street at centre which opens into a at lower left J. F. RAFFAELLI. (*N. Y. Private Collector*) 22 *x* 32 *inches*

[See illustration]

LUIGI LOIR — FRENCH: 1845-1916

400 68. *NIGHT SCENE: PARIS.* A square thronged with figures before the brilliant lights of a café, with a wide boulevard extending at the left. Tall gray buildings border the avenue, silhouetted against a pale sky. Signed at lower right LUIGI LOIR. (*N. Y. Private Collector*) 20 *x* 29 *inches*

EDOUARD VUILLARD — FRENCH: 1867-1940

320 69. *FEMME DEBOUT.* Standing figure of a woman at almost full length portrayed in profile to the right, wearing a blue and pink blouse and black skirt, with a mauve ribbon in her hair. Green background. Signed at middle right with monogram E. V. (*N. Y. Private Collector*) *Pastel:* 44 *x* 16¼ *inches*
From the Galerie Hodebert, Paris

[See illustration]

[NUMBER 69]

JEAN BERAUD FRENCH: 1849-1910

8·75

70. *RUE DE LA PAIX AT SUNSET*. Figures in colorful Edwardian costumes thronging the pavements before the fashionable shops, others crossing the street before passing carriages. In the distance is a view of the Place Vendôme with the Napoleonic column reflecting at its summit the fading light of a sunset. Signed at lower left JEAN BERAUD, and dated *Paris*, 1902. (*N. Y. Private Collector*) *Panel:* 20 *x* 26½ *inches*

[See illustration]

[NUMBER 70]

[NUMBER 71]

ANTOINE VOLLON — FRENCH: 1833-1900

175

71. *ILE ST. LOUIS, PARIS.* View of the west end of the *Ile* surrounded by the blue waters of the Seine, looking south towards the Latin Quarter, with the dome of the Pantheon and the square tower of the church of S. Etienne-du-Mont hazily outlined before the cloudy sky. Signed at lower left A. VOLLON. (*N. Y. Private Collector*) *18 x 22 inches*

From Boussod Valadon et Cie, Paris

From Eugene Glaenzer, New York

[See illustration]

LUCIEN ADRION — FRENCH: B. 1889

175

72. *PLACE DE LA CONCORDE, PARIS.* View of the square centred by the obelisk, and animated with automobiles and buses, and pedestrians on the broad pavements. In the left distance is the Eiffel Tower rising before the brilliant cumulus sky. Signed at lower right ADRION. (*N. Y. Private Collector*) *Panel: 23¼ x 28¾ inches*

[NUMBER 73]

975

JEAN BERAUD — FRENCH: 1849-1910

73. *PARIS STREET SCENE: THE VISIT TO CARTIER'S.* Two ladies in fashionable attire dressed in trailing purple and beige Edwardian gowns, are crossing the pavement towards one of the early electrics attended by a chauffeur and a footman. Behind them is the marble façade of Cartier's Rue de la Paix shop. A shop girl carrying a bandbox crosses to the right. Signed at lower right. JEAN BERAUD. (*N. Y. Private Collector*) *On board:* 20 *x* 25½ *inches*

[See illustration]

25

JEAN LEON GEROME — FRENCH: 1824-1904

74. *ORIENTAL PALACE.* Flagged court before the high arched entrance to a Moorish palace decorated with tiles. Two natives with fawn and white burnooses are seated leaning against the wall; other figures are seen in the middle distance. Signed at lower right J. L. GÉRÔME. (*N. Y. Private Collector*) 39½ *x* 29½ *inches*

[NUMBER 75]

JEAN BOLDINI — ITALIAN: 1845-1931

1700

75. *PORTRAIT OF A LADY.* Portraying a young woman with black hair cut in bangs across her forehead, looking smilingly towards the observer; seen at waist-length leaning slightly to the left. She wears a black striped satin gown with white lace collar and colorful bouquet of flowers. Behind her is a flowered blue and yellow wall. Signed at upper right BOLDINI. (*Tallman*)

Panel: 26 *x* 21 *inches*

From the Galerie Cailleux, Paris

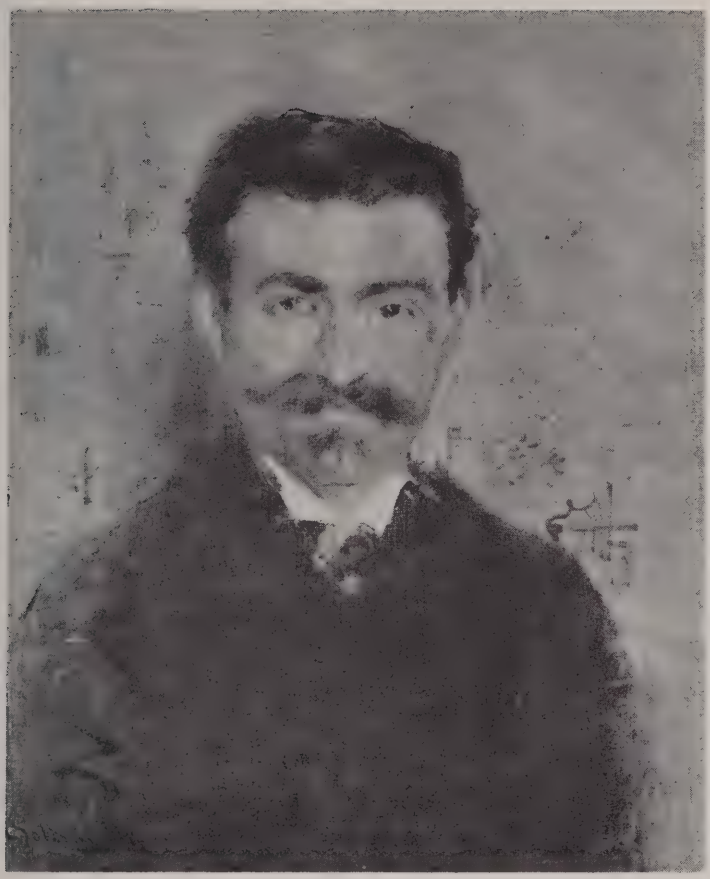
Exposition Boldini, Galerie Charpentier, Paris, 1931, no. 27

Exposition, Le Décor de la Vie 1870-1900, Musée des Arts Décoratifs, Paris, 1933, no. 38

International Exposition, Venice, 1935, no. 15

Exposition, "La Rose", Château de Bagatelle, Paris, 1938, no. 4

[See illustration]



[NUMBER 76]

400-

JEAN BOLDINI ITALIAN: 1845-1931

76. *PORTRAIT OF A GENTLEMAN.* Bust-length portrait of a man with auburn hair depicted facing the observer, wearing a bottle green coat with blue and red tie. Patterned fawn background. Signed at lower left BOLDINI. (*Tallman*) 25 *x* 19½ *inches*

From the Galerie Cailleux, Paris

Exposition Boldini, Galerie Charpentier, Paris, 1931, no. 28

Exposition, Le Décor de la Vie, 1870-1900, Musée des Arts Décoratifs, Paris, 1933, no. 39

International Exposition, Venice, 1935, no. 16

[See illustration]

JEAN LOUIS FORAIN — FRENCH: 1852-1931

3500

77. *COURTISANES.* An interior, with two women scantily clad in white chemises, one with a mauve scarf over her shoulders and a black bandeau about her hair, reclining in the foreground leaning on crimson and yellow cushions, looking into a hand mirror; the other asleep on a white couch. Shaded blue, gray and orange background. Signed at lower right FORAIN. (*Bliss*) 21¼ *x* 25½ *inches*

Note: See note to cat. no. 67.

On loan at the National Gallery of Millbank (Tate Gallery), London

[See illustration]

EMILE AUGUST PINCHART — FRENCH: B. 1842

1750

78. *THE RENDEZVOUS.* A nursemaid in blue and brown costume seated on a settee on an open terrace, holding an infant in white frock who reaches towards a smiling young woman. The latter is dressed in a pink and white Louis XVI costume with her hair powdered, and holding a plumed black hat on her knee. Signed at lower right PINCHART. (*N. Y. Private Collector*) 36 *x* 29 *inches*

MAURICE POIRSON — FRENCH: 1850-1882

1500

79. *CROSSING THE CHANNEL.* On the deck of a sailing vessel, with a young woman in blue Edwardian gown and veiled hat, reclining in a wicker *chaise,* holding a lap dog, another dog at her side. A gentleman in black is seated at the right, conversing. In the background, a view of the Channel with ships in clear weather. Signed at lower right M. POIRSON, and dated 1878. (*N. Y. Private Collector*) 18 *x* 31½ *inches*

EVA GONZALES — FRENCH: 1850-1883

1250

80. *LA LECTURE DANS LA FORET.* Interior of a forest before a background of russet trees, with two young women in the foreground, one in pink and gray costume with straw hat, seated reading, with a greyhound lying at her side, the other figure in a gray gown, reclining in the shade of a parasol. Signed at lower right EVA GONZALES, and dated 1879. (*N. Y. Private Collector*) 42 *x* 55 *inches*

Collection Monneraye, Paris

[NUMBER 77]

GUILLAUME SEIGNAC — FRENCH CONTEMPORARY

400 81. *SECRET D'AMOUR.* A nymph in classic garb sitting on an embankment, her hands folded about her knee; with the infant nude Cupid, armed with a quiver of arrows, flying at her side, and whispering a message in her ear. Background of trees and wildflowers with a glimpse of blue sky. Signed at lower right G. SEIGNAC. 61 *x* 37 *inches*

175 RODOLPHE ERNST — AUSTRIAN: B. 1854

82. *TWO ORIENTAL GIRLS ON A TERRACE.* Two young women in crimson and white costumes on an open tiled terrace, one reclining on an Oriental rug beside a *nargileh,* the other seated on the balustrade with a mandolin. In the distance, a view of blue sea. Signed at lower right. R. ERNST, *Paris.* (*N. J. Private Collector*) *Panel:* 28 *x* 36 *inches*

100 AUGUST WILHELM AMBERG — GERMAN: 1822-1899

83. *THE CRITICAL LAW CASE.* Depicting a young lady in a blue brocade Louis XV gown, seated before a table of refreshments with bottles of champagne placed on the floor in an ice bucket. She is showing a document to a handsome young counselor who is seated opposite, seriously considering the case. Signed at lower right W. AMBERG. (*Hofmann*) 22 *x* 18¼ *inches*

350 CESARE AUGUSTE DETTI — FRENCH: 1847-1914

84. *THE TOAST.* An open terrace before an inn, with four cavaliers in blue, fawn, brown and green costumes, one raising his glass giving a toast to a servant girl carrying a tray with wine. The figure at the left sits on the table, playing a lute. Signed at lower left C. DETTI, and dated *Paris* '86. (*Hofmann*) *Panel:* 12¾ *x* 15¾ *inches*

175 JAN VAN CHELMINSKI — POLISH: 1851-1925

85. *THE SLEIGH RIDE.* A spirited bay horse in blue and gold harness drawing a blue sleigh across a snow-covered plain. In the sleigh is a nobleman in gray coat and scarlet uniform with tricorn, and a young lady in crimson cloak holding a muff. The sleigh bears the crested arms of the owners. A greyhound follows the entourage in the foreground. Signed at lower right JAN CHELMINSKI, and dated 1880. (*Hofmann*) *Cradled panel:* 12¾ *x* 17¼ *inches*

[NUMBER 85A]

CHARLES EMILE JACQUE FRENCH: 1813-1894

85A. *SHEEP IN THE WOOD.* The youthful shepherdess in blue dress with fawn coat, carrying a staff and knitting, is surrounded by her flock of sheep grazing in a flowering meadow at the edge of woods. Her sheepdog precedes them, looking across the open fields at the right. Signed at lower left CH. JACQUE, and dated '82. 36 *x* 59½ *inches*

Collection of Frank G. Logan, Vice-President of the Art Institute of Chicago, Chicago

[See illustration]

[NUMBER 85B]

JULES DUPRE — FRENCH: 1811-1889

85B. *AUTUMN SUNSET*. Luminous fading light of a sunset reflected in the edges of cloud formations and casting a golden glow over wide fields in the distance, trees at right and left in full foliage, partly screening the sky. In the foreground, a pond surrounded by a herdsman and cattle with a dog drinking; in the middle distance a group of figures in the field, one mounted on a horse. Signed on log at lower left JULES DUPRÉ. 31¾ *x* 51½ *inches*

Painted about 1840

Collection of F. Barbedienne, Paris, 1883

Collection of William H. Vanderbilt, Parke-Bernet Galleries, Inc., 1945

On loan at the Metropolitan Museum of Art, New York, 1886-1903

[See illustration]

[NUMBER 85c]

EMILE VAN MARCKE — FRENCH: 1827-1890

85c. *RETURN TO THE FARM.* Across a shallow stream a herd of cattle is wading, followed by a goat grazing on the green shore in the foreground. A boy on horseback herds them along towards the winding road that leads across open country. Low rolling hills in the distance. Signed at lower left E. VAN MARCKE. *37½ x 55½ inches*

Collection of the Rev. F. W. Gonzales

From Durand-Ruel, Paris

Collection of Henry O. Havemeyer, New York, 1897

From Robert W. Lindsey, Philadelphia

Collection of Frank G. Logan, Vice-President of the Art Institute of Chicago, Chicago

Exhibited at the Art Institute of Chicago, Chicago

[See illustration]

[NUMBER 85D]

CHARLES EMILE JACQUE — FRENCH: 1813-1894

85D. *LE RETOUR DU TROUPEAU*. A flock of sheep wandering through an oak grove, the leaders approaching a pond in the foreground. At the right, a shepherd boy in blue smock is resting at the foot of a tree, accompanied by a dog. Signed at lower right CH. JACQUE. 26 *x* 32 *inches*

[See illustration]

HENRY GOLDEN DEARTH, N. A. AMERICAN: 1864-1918

85E. *BOULOGNE HARBOR*. Brilliant blue waters of the harbor with blue and white sailing vessels and steamships under way before a row of white buildings on the shore. Cumulus sky. Signed at lower right H. DEARTH.

26 *x* 32 *inches*

Collection of Horatio S. Rubens, New York

From M. Knoedler & Co., Inc., New York

ELLIOTT DAINGERFIELD, N.A. AMERICAN: 1859-1932

85F. *TWIN CATHEDRALS, GRAND CANYON*. View overlooking the canyon with the Twin Cathedrals in the shadow of a cloud, and sunlight brightening the orange mountain peaks beyond. Signed at lower right ELLIOTT DAINGERFIELD.

30 *x* 36 *inches*

JOHN LA FARGE, N.A. AMERICAN: 1836-1910

85G. *AUTUMN*. Full-length figure of a woman in trailing rose gown, leaning with the weight of a basket which she supports against her knee. Background of green and russet foliage. Signed at lower left JNO. LA FARGE, and dated 1882.

55 *x* 27 *inches*

HORATIO WALKER, N.A. AMERICAN: 1858-1938

85H. *EARLY SUNRISE*. View of open country framed by trees at left and right, with a low gabled cottage at the right enclosed by a board fence. A shepherd, leaning on his staff, stands in the foreground with his dog nearby, driving a flock of slowly moving sheep towards the open fields beyond. Signed at lower right HORATIO WALKER, and dated 1915.

28 *x* 22 *inches*

Collection of Horatio S. Rubens, New York

From M. Knoedler & Co., Inc., New York

HENRY W. RANGER, N.A. AMERICAN: 1858-1916

85I. *SPRING WOODS*. Slender trees in autumn foliage bordering a rutted road leading into the foreground between gray boulders. In the middle distance, a horse-drawn cart with loggers. Blue sky flecked with clouds. Signed at lower left H. W. RANGER, and dated 1912.

28 *x* 36 *inches*

Collection of Horatio S. Rubens, New York

From M. Knoedler & Co., Inc., New York

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28 *x* 36 *inches*

Collection of Horatio S. Rubens, New York

From M. Knoedler & Co., Inc., New York

[NUMBER 85J]

ALEXANDER H. WYANT, N.A. AMERICAN: 1836-1892

85J. *IN THE STILL FOREST*. Trees in golden brown foliage bordering a clearing at centre, and screening a brilliant blue sky with white cumulus clouds massed on the horizon. In the foreground, a pond with marshy shoreline. Signed at lower right A. H. WYANT, and dated 1882. 53 *x* 55¼ *inches*

[See illustration]

[NUMBER 85K]

8070-

FERDINAND VICTOR LEON ROYBET FRENCH: 1840-1920

85K. *THE ASTRONOMER.* Three-quarter-length figure of a man in seventeenth century black costume with falling white ruff and broad-brimmed black felt hat. He stands behind a table covered with a red Oriental carpet, gesturing with his left hand. On the table is a globe surrounded by books, pen and ink, and a rolled document. Brown wall in the background. Signed at upper right F. ROYBET. *Cradled panel:* 51 *x* 38 *inches*

Collection of Horatio S. Rubens, New York

From M. Knoedler & Co., Inc., New York

[See illustration]

ADOLF SCHREYER GERMAN: 1828-1899

85L. *WALLACHIAN CAROZZA IN A STORM.* Muffled figure of an armed mail carrier in a low four-wheeled wagon drawn by six spirited horses passing through a shallow pond. A Wallachian riding one of the horses urges them on by a cracking whip. Heavy rain clouds darken the view of the steppes in the background. Signed at lower right AD. SCHREYER. (*N. Y. Private Collector*) 31 *x* 58 *inches*

500

From William Schaus, New York, 1875

[See illustration]

[NUMBER 85L]

[NUMBER 86]

VICENTE PALMAROLI Y GONZALEZ SPANISH: 1834/5-1896

900

86. *IN THE STUDIO.* An interior with walls hung with Oriental rugs and with a scarlet drapery at the right before which is placed a mannequin in armor. A girl in white is seated at the piano playing, another playing a mandolin, a musical instrument on the floor at the side. Two young ladies lie on the wide divan with open sheets of music, another figure standing at their side. Signed at lower right. V. PALMAROLI. *Panel:* 27¼ *x* 36 *inches*

[See illustration]

ANTONIO DONGHI ITALIAN: B. 1897

275

87. *CARNIVAL.* A clown in white with his back to the observer, a harlequin and a figure playing a guitar standing against the wall, a street scene at the right. Signed at lower right ANTONIO DONGHI, and dated 1927.

59½ *x* 59 *inches*

Collection of George R. Hann, Parke-Bernet Galleries, Inc, 1945

First Honorable Mention, 26th Annual International Exhibition, Carnegie Institute, Pittsburgh, 1927, no. 352, illustrated in the catalogue

Exhibited at the California Palace of the Legion of Honor, San Francisco 1928, no. 65

[*Continued*

Number 87—*Concluded*]

Illustrated in the *Bulletin of the Carnegie Institute,* October 1927, vol. I, p. 24

Illustrated in *La Renaissance de l'Art Français,* December 1927, vol. 10, p. 552

Mentioned in the International Studio, November 1927, vol. 88, p. 84

Illustrated in Forbes Watson, *The Carnegie International,* The Arts, November 1927, vol. 12, p. 266

Illustrated in Arthur S. Riggs, *The Twenty-Sixth Carnegie International,* Art and Archaeology, November 1927, vol. 24, p. 187

Described and illustrated in Homer Saint-Gaudens, *The Twenty-Sixth International Exhibition of Painting at Carnegie Institute,* December 1927, vol. XVIII, p. 630

JAMES N. ROSENBERG — AMERICAN: B. 1874

88. *SUNFLOWERS.* Tall leafy stems of bright yellow sunflowers, before a mauve and golden background. Signed at lower left with monogram J.N.R., and dated '44. (*N. Y. Private Collector*) *On board:* 25¾ *x* 19¾ *inches*

Exhibited at the Smith College Museum of Art, Northampton, Mass.

Exhibition of Recent Paintings by James N. Rosenberg, Wildenstein Gallery, New York, 1947, no. 6

JOHN MARIN — AMERICAN: B. 1875

89. *SCRUB PINES: SMALL POINT, MAINE.* Pine trees with spreading twisted branches patterned against a clear sky; in green, purple, yellow and blue. Signed at lower right MARIN, and dated '20. (*N. Y. Private Collector*) *Watercolor:* 16 *x* 18¼ *inches*

Note: Authenticated by Dr Alfred Stieglitz on a label of "An American Place" pasted on the reverse.

From "An American Place", New York

Collection of Julius Zirinsky, New York

JOHN MARIN — AMERICAN: B. 1875

90. *SMALL POINT, MAINE.* A wide golden yellow shore bordering a view of blue sea in the distance, beneath a sky streaked in blue, yellow and rose. Green and rose bushes grow in the foreground. Signed at lower right MARIN, and dated '19. (*N. Y. Private Collector*) *Watercolor:* 13½ *x* 16½ *inches*

Note: Authenticated by Dr Alfred Stieglitz on a label of "An American Place" pasted on the reverse.

From "An American Place", New York

Collection of Julius Zirinsky, New York

[NUMBER 91]

SUSAN MacDOWELL EAKINS (MRS THOMAS EAKINS)
AMERICAN: FL. 1889

125 91. *THE THREE FATES*. An interior brilliantly lighted from the left, with two figures of women in black and royal blue gowns seated at left and right respectively, watching a central figure in rose drawing a thread from a distaff. Mulberry drapery at the left. 28 *x* 43½ *inches*

[See illustration]

JAMES N. ROSENBERG AMERICAN: B. 1874

225 92. *MOSSY CASCADE, ADIRONDACKS*. A wood of tall trees in fresh spring foliage bordering a winding road leading towards a blue lake. A figure is seen walking along the road. Signed at lower left with monogram J. N. R., and dated '46. (*N. Y. Private Collector*) 24 *x* 20 *inches*

Exhibition of Recent Paintings by James N. Rosenberg, Wildenstein Gallery, New York, 1947, no. 8

ROBERT PHILIPP, N.A. AMERICAN: B. 1895

175 93. *YOUNG GIRL IN BLACK HAT*. A young girl in a restaurant, seated on a coral red banquette, holding a cigarette and resting her hand on the table. She wears a black and white dress, with a small black toque on the back of her head. Other figures at table are seen in the background at the left. Signed at lower right PHILIPP. 22 *x* 18 *inches*

LOUIS M. EILSHEMIUS AMERICAN: 1864-1941

94. *RAPID WATERS*. Stormy waters breaking into white caps in the middle distance, bordered by green shores, with trees in the left foreground. Three birds swoop down over the water. Within a yellow painted framework. Signed at lower right EILSHEMIUS. (*N. Y. Private Collector*)

On board: 24¼ *x* 30½ *inches*

Acquired from the artist

Collection of Solomon Fleischman, New York

LAURENCE BIDDLE BRITISH: B. 1888

95. *BOWL OF FLOWERS*. Red, yellow and blue garden flowers, including primulas, geraniums and primroses, contained in a decorated white porcelain bowl placed upon a table before a dark background, with a few petals and a blossom fallen to the side. Signed at lower right LAURENCE BIDDLE, and dated '29.

12½ *x* 18½ *inches*

Note: No. 1 in the artist's catalogue.

ROBERT BRACKMAN, N.A. AMERICAN: B. 1896

96. *STILL LIFE: PEARS*. Several pears and a leafy branch placed upon a table beside a draped white cloth. Light brown background. Signed at lower right BRACKMAN.

16 *x* 20 *inches*

LOUIS L. EILSHEMIUS AMERICAN: 1864-1941

97. *BLUE MOUNTAIN AND RIVER*. Tall blue-green mountains rising at the right before a cloudy sky, bordering the placid waters of a river, a building on the shore. A subsidiary stream enters the foreground, with two figures in a skiff, a tree at the left. Within a yellow painted framework. Signed at lower right EILSHEMIUS, and dated at lower left 1919. The reverse with a landscape sketch of fresh greens bordering a river with a sailing boat, and figures in a small house on the shore; within a painted framework. Signed at lower right EILSHEMIUS, and dated 1919. (*N. Y. Private Collector*)

On board: 20¼ *x* 30½ *inches*

Collection of the artist

From the Ferargil Gallery, New York

Collection of Walter P. Chrysler Jr., Parke-Bernet Galleries, Inc, 1945

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 259

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, Philadelphia, 1941, no. 259

[NUMBER 98]

THOMAS MORAN, N.A. AMERICAN: 1837-1926

98. *ROOSTER ROCK, COLUMBIA RIVER.* High mountains, with snow-covered peaks reflecting the fading light of a sunset, enclose the winding course of a river which flows into the foreground; the shores bordered with evergreen and russet and green underbrush. Inscribed on back with title and monogram. (*Tallman*) 30 *x* 48 *inches*

Note: Accompanied by a leather-bound brochure by George H. Ainsley in which he writes: "This beautiful Moran is a colorful record of the artist's first excursion to the scenic treasure-chest of America's far west. In it we see the careful attention to detail, that characterizes Moran's earlier work . . ."

From the Ainsley Gallery, New York

[See illustration]

BRITISH SCHOOL CIRCA 1750

99. *LANDSCAPE WITH SPORTSMAN.* A sportsman in brown and white costume with tricorne, standing in the foreground of an open landscape, preceded by two pointers standing before an area of long grass at the foot of a low hill. Crowning the hill is a windmill with a figure appearing at the door. In the background, a wide plain with a church and buildings in the distance. (*Hartshorn*) 40 *x* 50½ *inches*

[NUMBER 100]

300-

ARTHUR FITZWILLIAM TAIT, N.A. AMERICAN: 1819-1905

100. *FEEDING TIME.* A farmer in high boots, carrying an armful of hay towards a manger, surrounded by a flock of sheep. Strong sunlight brightens the foreground, reflected in the white coats of the sheep. Signed at lower right A. F. TAIT, N.A., and dated *N. Y.* '90. 24 *x* 36 *inches*

[See illustration]

100

GEORGE H. BOGERT, A.N.A. AMERICAN: 1864-1944

101. *THE LAGOON AT SUNSET: VENICE.* A setting sun reflected in the blue-green waters of the Lagoon before a view of the domes of the Salute at the left, and the Doge's Palace and Campanile at the right. Signed at lower left GEO. H. BOGERT. (*N. Y. Private Collector*) 28 *x* 40 *inches*

ARTHUR FITZWILLIAM TAIT, N.A. (Attributed to)
AMERICAN: 1819-1905

102. *DEAD GAME.* Hungarian quail, a blue-winged teal, and a rail hanging before a green and brown wall, the plumage reflecting a bright light. Signed at lower left A. F. TAIT, and dated *N. Y.* 1866. 22 *x* 14 *inches*

MATTHIAS WITHOOS — DUTCH: 1627-1703

103. *LANDSCAPE WITH BIRDS AND INSECTS.* A landscape with view of a lake and mountains in the distance at the left. In the foreground are green plants and a toadstool surrounded by birds, a snake and a frog, with butterflies hovering above the flowering plants. (*Juell*) 22¾ *x* 18 *inches*

Collection of Jens Thiis, Director of the National Gallery, Oslo

MELCHIOR D'HONDECOETER — DUTCH: 1636-1695

104. *FOWL IN A LANDSCAPE.* Chickens and roosters in the foreground with a dove flying overhead before a stone wall. A vista of buildings on a sloping hillside extends at the left. Signed on wall at centre M. D'HONDECOETER. (*Juell*) 36 *x* 44½ *inches*

WILLIAM CLARKSON STANFIELD, R.A. — BRITISH: 1793-1867

105. *CALAIS FISHERMEN.* Choppy gray-green waters of the Channel in a gale, with a brigantine anchored off to the left, and several fishing boats sailing before the wind entering a small harbor in the foreground. Two picturesque figures in a rowboat appear near the wharves at the right. Signed at lower right C. STANFIELD, R.A., and dated 1857. (*Hofmann*) 30 *x* 50 *inches*

ANDRIES VERMUELEN — DUTCH: 1763-1814

106. *WINTER SCENE.* Snow-covered landscape, with sportsmen following bird dogs approaching the bank of a river, where ice skaters are seen. A covered wagon drawn by four horses is descending a hill at the right. Signed at lower left A. VERMUELEN. (*Juell*) 22 *x* 28 *inches*

Collection of Jens Thiis, Director of the National Gallery, Oslo

EDUARD SCHLEICH — GERMAN: 1813-1879

107. *LAKE LANDSCAPE.* View of a blue lake in the distance enclosed by mountains, beneath a billowy cumulus sky. An outlet flows into the foreground between reedy shores bordered by a cottage at the right. A man in a red shirt is seen standing in the stern of a skiff. Signed at lower right E. SCHLEICH. (*N. J. Private Collector*) *Cradled panel:* 14 *x* 34½ *inches*

From the Wimmer Gallery, Munich

[END OF SALE]

33,720

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